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VOLUME ONE

BETTY PAGE IN BONDAGE

**ILLUSTRATED WITH 25
Actual Photos of Betty Page**

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BETTY PAGE IN BONDAGE

One of the most popular models ever to appear in bondage is a beautiful girl from Memphis, Tennessee, named Betty Page. This pretty southern girl, who still has a cute southern accent in her voice, came to New York to visit her cousin, who was already a model and doing quite well.

In fact, Betty Page's cousin was doing so good that she sent Betty, who bore a strong facial resemblance to her, out on a job when two modeling calls came up for the same hour and for the same day. The photographer was quite pleased with the substitute for Betty was quite striking in appearance with her long flowing raven black hair, her lovely figure and her eagerness to please the photographer.

Betty Page stands 5 feet, 7 inches in height and her dimensions are 36 inch bust, narrow 23 inch waist and 36 inches at the hips. What Betty lacked in experience, she made up with her willingness to pose for long hours under the hot studio lights without complaining. After the photographer explained just what type of pose he wanted, Betty would think for a moment and strike the exact pose desired, thus saving much time and the bother of doing re-takes over and over again until the right pose was made.

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Betty was very happy that she had pleased the photographer and the money she was paid for posing only four or five hours was more than the weekly salary she had made working a 40-hour week in her native state of Tennessee. When regular modeling jobs grew scarce, as they do during the slack periods in the summer, Betty took up figure modeling in order to continue sending money home to her mother down south, whom she was supporting.

From figure modeling, Betty Page graduated to the more lucrative field of posing for bondage and soon became the best bondage model in the business. While bondage posing was much more strenuous than figure modeling, the pay was much higher per hour.

Posing for photos of herself in stringent bondage meant for Betty that she could soon earn enough money to put down the first payment for a home for her mother. She did not mind the temporary discomfort of being tied up with ropes to a hangman's gibbets for detective type story illustrations, as the pay was very good and work of this nature was plentiful. It was hard work, for there was much strain and stress put on the model's body, since her hands were bound to an arm of the gibbets



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while her ankles were firmly secured to a ring-bolt screwed on the platform of the gibbett.

The long leather gloves on her hands kept her hands from being chafed by the ropes on her wrists but the sheer nylon black stockings provided very little security from the ropes that were bound around her ankles and thighs. A rubber ball gag placed in her mouth made her keep quiet and saliva dripping down the sides of her face from the ball gag added to her misery.

Betty was able to portray realistically the suffering that she was supposed to be enduring in the photograph which she was posing and which was to be used by an artist to show a crime victim. A long piece of rope was added to Betty's long black hair and tied to the upper bracket of the gibbett. When the rope was tied to her hair, several strands tangled into the rope, so that when the rope was pulled taut Betty felt as if her hair was being pulled out by the roots. Fortunately for Betty, this pose, though very tough, did not take too long to shoot and she was quickly untied and given a rest before going on to the next bondage pose, which was quite a relief to her.

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While the photographer and his assistants were busy setting up the next pose, Betty rested and this gave the red rope marks a chance to disappear from her wrists before going on to the next picture. The next pose that the photographer had Betty pose for was a lot less stringent but nevertheless a most strenuous pose to maintain.

This time Betty was placed on her stomach on a sofa and her gloved hands tied with a long piece of rope, which was then tightly secured to the lower frame of the sofa. Her ankles were bound securely to the arm rest so that she could not move them or even slide them from side to side. After taking a few shots in this cramped position, the photographer added more rope to Betty's bondage.

A long piece of rope was knotted around her waist and then run underneath the lower part of the sofa's frame. This anchored her solidly to the sofa so that she could not move a muscle. A black silk scarf between her teeth served as a gag for this pose. Betty was told to look terrified as if a monster were approaching her. This was very easy for Betty to do, since in her spare time she had been taking lessons in acting.



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Betty had ambitions to become a dramatic actress and posing for photographers gave her a chance to practice the various types of emotions that she was supposed to show in the pictures for which she was posing. Each different pose required a separate type of expression and thus Betty acquired much valuable experience in portraying such items as fear, pleasure, anger and other facial expressions necessary to carry out the role that she was portraying.

Her ability to change expressions was a great help to the photographers who only had to tell her once or twice the expression required and she would then do the pose wanted, as if she had practiced it for hours. Her lovely body and pretty eyes helped put over the expression required by the photographers.

In order to learn more about becoming an actress, one summer Betty Page joined a summer stock company, acting in Long Island, New York. This company put on a different show each week, using Betty Page and the other players in various roles and hiring Broadway stars or Hollywood movie stars in the lead roles. In one of these summer theatre plays, Betty appeared with Jerry Lester, the well-known comedian.

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In this play, entitled "Love In Upper Sandusky", Betty bleached her black hair to a light brown color. Her role in this play gave her the necessary acting experience to go further and star in off-Broadway productions later on. However, while appearing in summer stock, she was paid only the minimum salary and had to fall back on bondage modeling to pay the rent on her New York City apartment.

Betty was welcomed back with open arms by the eager photographers, who had found that her photos sold well. She was soon back in the swing of posing for bondage photos in the daytime, while still taking acting lessons in the evenings. On the next few pages you will see some of the pictures for which Betty posed that demonstrated her fine acting ability and pleasant features.

In one of the poses, Betty's wrists were bound separately to her outstretched ankles by another model. Betty had to show a frightened expression, while the other model was applying a leather gag over her mouth for a kidnapping adventure story. Note the terrified look on Betty's face as she pleads with her eyes for mercy with her abductors.



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This is quite a feat to do, especially when your upper arms are tightly bound with ropes that have a habit of biting sharply into the tender flesh above the elbows. Having to sit on your knees in a crouching position while your hands and feet are bound puts much strain on your back, but Betty had a pleasant smile for the photographer when the pose was over.

Betty seemed to enjoy her work and this willing attitude made her a great favorite with the many photographers for whom she posed. She never complained about how hard the bondage pose was and she took terrific punishment on some of the poses she was required to do during bondage posing.

At times, Betty Page played the part of a domineering mistress punishing her slave or servant in her photographic roles and each portrayal had to have a different type of facial expression. When the pose called for Betty to bind a slave victim to a chair, Betty made sure that the victim was stoutly bound so that when the picture was taken, viewers could see that the girl in the chair was tied up securely. All loose ends of the ropes were placed discreetly out of the way of the victim's fingers so that the victim could not reach them and get free.



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Standing for hours on end wearing stilt high heeled shoes during these posing sessions made Betty's ankles and insteps swell up, but even these minor discomforts were overlooked because Betty liked and enjoyed her work. Patent leather shoes with high heels, ranging from 5 to 8 inches in height, made it very difficult for Betty to walk around in, but these shoes made her feet look much prettier than regular street wear shoes did.

The high heels made it seem as if she were walking on tip-toes and she could only use short mincing steps to avoid going off balance. Therefore, it was a welcome relief for Betty when it became her turn to simulate the role of a slave girl bound with chains and black leather sheath. This gave her the opportunity to sit down and ease the strain on her tired feet, for she could not stand up in the high heeled shoes while attired in the leather sheath garment.

Part of the costume consisted of a set of wide wrist cuffs with a link of chain connecting both cuffs. From this chain another long link of chain was affixed, which led to a brass studded dog collar around Betty's neck.



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Around Betty's waist was buckled a wide leather belt, which held the upper part of the leather sheath in place. After a time in this leather sheath and manacles, Betty did not have to fake her pained expression, for she actually was uncomfortable under the hot studio lights, with the constricting leather belt nipping in her waist.

The cloth gag in her mouth also contributed to her irritation, for Betty liked to talk and the gag hampered her from speaking. The fact that she was unable to talk was a tougher burden for Betty than the tightly bound ropes wound around her body. A short time later, Betty was once more in bondage, this time bound back to back with another model named Ruth. The hands of both girls were tied separately behind their backs.

Then separate cords were bound around their waists, keeping them closely tied together. Another rope encircled their thighs, while some rope was tied around their ankles. Thus, if one of the models wanted to walk, she had to drag the other model with her, since they were bound together. Both girls had to walk as a team and in perfect beat.

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If the girls did not walk in rhythm, either forwards or backwards, one girl would have to bear the full weight of the other girl. Cloth gags between their teeth kept the two models from talking clearly and Betty's face mirrored the perfect horrified type of expression, as she attempted to walk while bound back to back with Ruth.

This was an awkward bondage pose. It was hard for the girls to walk, let alone keep their precarious standing position. The fact that each had to depend on the other to keep upright put a terrific strain on both. Once the pose was over, the tension lifted as they were released from their tight bondage and both girls had a hearty laugh over the predicament they had just undergone.

Betty's muscles were cramped and her body weary from the strenuous ordeal she had just undergone, but still she did not lose her sense of humor. She smiled when the photographer showed her the proofs of the pose which showed the strained, tense look on her frightened features. Now that this posing was over, Betty could really smile with relief and joke about how frightened she looked in these pictures.



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One of the toughest bondage roles that Betty had to do was the time that she had to pose as a doctor's victim, in which a real operating table was used as a prop. It was an old fashioned typ of operating table, with the soft cushions removed, so that the ropes could be tied around and under the steel tubing with which this table was made.

Poor Betty had to lie flat on her back on the hard steel table, bound and gagged, while the photographer and his assistants set up their lights for this harrowing pose.

Betty did not mind the stringent rope bondage that bound her spread-eagled feet to the table extension, but the cold steel touching her thighs, back and shoulders was harder to take. The lights could not warm the steel frame of the table and since it was winter, the steel had retained the outside cold, thus making it very difficult for her to maintain the pose for any length of time. The rubber ball-on-a-stick gag prevented Betty from telling the photographer about the coldness of the steel frame and to add to her discomfort, a bolt had worked loose and it was pressing hard on her spine. This was quite painful to her.



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Unable to convey her extreme discomfort, Betty wriggled and squirmed around on the cold operating table, thus spoiling some of the pictures. This meant more re-takes and thus prolonged her stay on the operating table, which added to her woes. The curved steel rods on the operating table bit into her unprotected flesh and made her stay on the table, feeling quite miserable.

Her pinched skin caught between the steel rods cut off circulation and it was with a great sigh of relief that Betty descended from the table when the photographer finished taking this hard pose.

Another tough assignment for Betty, similar to that ordeal she had suffered on the operating table was the time that she was tied to an actual barber's chair. On this occasion, Betty had to lay on her stomach, straddling the barber's chair, while her gloved hands were bound to the chair's arm rests. Her ankles were bound tightly to the foot rest and additional ropes wrapped around the lower portion of this chair to keep her from falling off it. It was hard for Betty to stay on this chair because she was on it face downwards.



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The air pump which made the seat part of this chair rise had the cords stretched taut. This was most uncomfortable for Betty but she was not able to move around to ease her position. The head rest of the chair dug into her shoulders, pressing up hard against the chest and making it difficult for Betty to breathe properly.

As it sometimes happens, the lever operating the air pump got stuck and Betty had to be cut loose because she could not stand the pose due to the difficulty in breathing. After that hazardous experience, Betty never again would permit the photographer to pose her bound to the old barber's chair.

To offset this severe time that Betty had, the photographer arranged for her to pose for some other less complicated bondage photos. He felt sorry for the luckless girl and since she was one of the best models that he ever had, he did not want her to become angry and leave his employ. For this reason, he set up some other fairly simple poses that were less arduous for Betty. For these new bondage poses, Betty was gagged with a polka-dotted silk scarf and her wrists bound behind her back.



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Betty was seated on a small wooden bench and her ankles tied together. Another series of ropes was then placed around her legs and thighs and knotted tightly so that the ropes could not slip down. A very long piece of rope was affixed to her wrist bondage and placed around her narrow waist all around and back to the wrist knots.

The bondage was continued with another rope around the upper forearms, which pushed her elbows closer together. This pose was quite a change from the previous bondage pose and much less stringent. Despite the comparative mildness of this pose, after the ropes cut off the circulation of the blood in her arms, Betty felt her hands grow numb and was not able to move her fingers.

Quick rubbing of the affected parts of her hands soon restored the blocked circulation, but while this was being done, Betty told the photographer that as the blood rushed back through her veins, it was like a thousand needles sticking her! After the tight bondage was removed and blood circulation restored, Betty felt much better and was soon eager to start again on other poses with her usual enthusiasm.



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For these new poses, as a change of pace, Betty was now called upon by the photographer to portray a slave girl. These slave girl poses consisted of having a pair of manacles locked on her wrists, while a pair of restricting leg cuffs were placed on her ankles. A long piece of chain was attached to the middle link of the manacles and then affixed to the chain of the leg cuffs.

The usual silk gag was placed once more between Betty's pearly teeth and she was told to sit on the floor and show fear on her pretty face. Her bare feet with red polish on her toe nails lent a touch of color to this pose and Betty's face registered the requested look of fear and anxiety that the photographer wanted. No matter how she was bound, Betty always photographed beautifully and her pose as an appealing slave girl was most "appealing."

Betty was one girl who could turn on the charm at a moment's notice, from portraying a frightened and horrified expression back to a teasing and tantalizing look. She could go from a laughing grin to one of terror and horror and the next moment appear in other photos as either angry or happy or in whatever mood the pose called for on the set.

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Her regular cheerful and pleasant disposition made it a pleasure to work with her, which was why she was in constant demand by the New York photographers. Betty never griped, no matter how difficult the pose requested seemed to be, but just went right into it as if it were just another pose.

The pose requested was the French type, called the "craupadine", in which the wrists are bound to the ankles. This pose might seem quite simple but it is a most difficult and arduous pose to do, as it puts extreme strain on the girl's arms and legs. When the ropes binding the wrists to the ankles are pulled taut, it feels as if the shoulders are about to be pulled out of their sockets.

For this severe bondage pose, Betty was placed on her stomach over a small bench and a rope bound around the bend and across her body, so that she was tied to the wooden bench. Then her gloved hands were bound behind her back and another rope pulled through the bound wrists to the ankle bondage to which a loop was affixed. This loop was then attached to a hook on a pulley overhead and Sylvia, another model who had done the bondage on Betty, pulled on the rope, taking up the slack.



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This made tighter the bondage on Betty and placed a terrific strain on her bound body. A rubber ball gag was put into Betty's mouth and a string running through the center of the rubber ball was knotted in the back of Betty's head. Sylvia, the model acting as the slave mistress, yanked hard on the pulley rope and Betty's feet and arms made a wide arch, as the ropes made her wrists touch her ankles.

A look of great anguish came over Betty's face as the ropes were pulled taut. Sylvia had underestimated her strength and the strain made Betty grimace with pain before Sylvia loosened her hold on the pulley rope. The photographer was delighted with the pained expression on Betty's face for this pose. The next pose called for by the photographer required Betty to be spread-eagled on a platform lying on it with her stomach. Betty's outstretched hands were bound with rope and the rope secured to a ringbolt on the side of the platform.

Betty's ankles were each tied separately with rope and the long ropes were attached to other rings on the side of the platform. Betty was now helplessly spread-eagled on the wooden flooring.



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All Betty could do was to lift up her head and look pleadingly at the slave mistress for relief. Her eyes mirrored the terror she had as to her potential fate. Lying flat on her stomach, with the rough edges of the uneven boards sticking into her white dress, was very hard on Betty, but she did not utter a word of protest.

Even if she wanted to protest, the rubber ball gag stuffed in her mouth would have muffled any words she might have wanted to say. In the next series of poses, Betty played the part of the slave mistress who had to administer punishment measures for an unruly servant. She had to bind up the victim's ankles and knees securely so that the girl could not move from the spot.

Then Betty neatly crossed the victim's gloved hands and bound them tightly. Next another piece of rope was bound above the victim's elbows, which pulled them closely together. Picking up a hairbrush, Betty posed with it in her hand, as if she was applying strict discipline. However, it was all make-believe and punishment was never inflicted, although it may have run through the models' minds that they would have liked to punish the photographer for thinking up such severe bondage poses!



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Betty just loved to pose and she practiced at every opportunity so that she could be "letter perfect" in every role that she would be given to do. Sometimes the various constricting costumes that was told to don made her short of breath and it was difficult to stand especially when wearing those high heel patent leather shoes.

In most cases, her ankles were bound with her hands tied behind her back as well. A leather harness that fitted her snugly constricted her narrow waistline more than usual. This harness outfit had a series of straps which buckled tightly a few inches apart. When the set of thigh straps was attached to the upper straps, her leg movements were hampered.

The usual gag was placed in her mouth and after it was knotted in the back of her head, it was affixed to the buckle of the leather collar of the harness. Whenever she tried to move her head, the neck collar would place pressure on the mouth gag and prevent her from looking around, as well as cutting off speech. Because the leather harness was part of a pony girl outfit that was in popular demand, Betty posed in this costume many times.





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On the next two pages you will find a photo of Betty Page in this unique pony girl harness outfit. One photo shows the front of the harness with straps. The other shows the same outfit as it looks from the back and was taken on another occasion. Instead of the leg manacles, Betty's feet were tied with cord and the gag was omitted.

This outfit clung to Betty's beautifully narrow waist as if it were a second skin and nipped her waistline in quite a bit. On the side of the leather harness were sewn extra straps which could double as arm or wrist restraints, into which her wrists could be placed to vary the pose. Over 100 photos of Betty were taken in this costume and at one session, Betty quipped, "One more posing session in this harness outfit and you will have to give it to me, for I've become quite attached to it and it clings to me as if it doesn't want to leave my body."

The photographer knew that Betty was only joking when she made that remark, for the excruciating waist cincher harness was one item he would never part with because of its popularity as it was a great favorite with his many clients.

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Not every costume that Betty wore while posing was as popular as the pony girl type apparatus that she put on for a home movie film. This was a series of rods with ringbolts screwed in at each end to which were attached small handcuffs. These handcuffs fitted snugly over Betty's wrists and once they were snapped shut, it took two specially made small keys to unlock them.

On one end of these rods was a large neck band of steel, which had its own small padlock that locked the band securely around Betty's neck. Another long rod of wood had special fittings through which either flat straps or rope could be passed to bind the rod to the girl's body. At the extreme end of the rod was a set of leg manacles with a short chain linking each leg cuff.

A grapple hook was attached to the end of the long wooden rod so that a pony cart or wagon could be affixed to the hook for the model to pull. What made it most arduous for Betty to pull the little cart at the end of the wooden rod was that she had to do it on her manacled hands and knees, which was quite a task for anyone to accomplish.



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With her feet shackled, as well as her hands, Betty had to crawl around on the floor on her knees, dragging the cart behind her. A huge medieval steel brank helmet with protruding "donkey" ears was placed over Betty's head as an additional hazard and the ancient steel helmet interfered with her seeing where she was going.

Despite all these handicaps, Betty managed to do a most magnificent job of posing as a human pony girl in the bizarre "pony girl" costume. Gwen, who had put the pony girl gadget on Betty, praised Betty for the way she handled the pony girl outfit and was glad that the apparatus had been put on Betty and not on her.

It certainly was no picnic for the luckless Betty in being chosen to portray the pony girl in these photos. With her usual sunny disposition, Betty shrugged off her weariness and went on to the next set for the other specially posed photos.

A short while later, after a change of costume, Betty was posing for another series of bondage photos, just as cheerful as ever. Her stoic calm and stamina must have come from an American Indian ancestor.

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Betty, though born in the United States, was of Irish, French and Indian descent and had inherited the best features of her parents' ancestry. She was very ambitious and seemed to thrive on very little nourishment, for sometimes Betty's posing jobs overlapped and left her no time to even eat.

As Betty's pictures appeared in many magazines and books, her fame grew and as her popularity rose, she obtained more and more jobs, that the poor girl was in quite a quandary. She had so many calls to pose that it was hard to decide on which jobs to go. Sometimes she had as many as four different posing sessions scheduled for the day!

She always chose to pose for those photographers who were helpful to her when she was on her way up. Since she was so popular, she managed to arrange her bookings so as to give these photographers the chance to use her photogenic face and body in stories and advertisements, turning down higher pay per hour elsewhere. She was so good-natured, she hated to turn down the photographers who were good to her. But she had earned this popularity herself and did all she could to keep it up.



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At one time or another, feature stories and cover photographs of Betty Page have appeared in many of the men's publications. Her photo on the cover of a magazine increased that magazine's circulation. It was not unusual to pick up a magazine and find that Betty's photos dominated much of the editorial matter, with her photos illustrating several stories in the magazine, and see her pretty features in an advertisement as well.

On days when she had several posing sessions scheduled, Betty would relax after work by going out dancing, for she loved to dance. She said that dancing relaxed all the tensions of the day and she regained some of her lost vitality by dancing.

There was much variety in the poses that Betty did for the photographers. On one posing session Betty was bound on a small hassock. A round wooden stick was pushed through a rubber ball, with short pieces of cord affixed at each end of this stick-ball gag, so that the gag could be held firmly against her mouth by knotting the strings at the back of Betty's head. Betty's hands were bound behind her back and her ankles and thighs well adorned with several strands of rope.



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The corner of the hassock pressed deeply into Betty's chest bone as she lay on the hassock. This was not an easy pose to maintain, although it was not a complicated bondage gadget. This hassock was an often used prop in bondage posing, as Betty was soon to learn, to her discomfort.

The hassock was small enough to have Betty drape her body over it so that Betty's body could be bound to it. When sufficient photos were taken of Betty bound to the hassock, with her feet bent backwards, the photographer gave her a short rest and told her to change her stockings to shorter length ones, because he wanted to pose her in a different way on the hassock.

This unique version of being bound to a hassock was rough on Betty's stockings and knees. For this pose, Betty was made to bend over the hassock with her knees. Stout ropes bound her knees to the thick legs of the hassock. A series of ropes held her down on the hassock, with the ropes criss-crossed in several directions so as to prevent her from shifting her body to make the ropes loosen up. If she turned toward her side, the rope running around her stomach and under the hassock

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would tighten with the pressure and bite sharply into her soft stomach.

Betty was wearing a rubber raincoat for this posing session and the tight ropes held the clinging rubber garment to her body, thus holding in the perspiration from body heat, making Betty's skin become red and irritated.

With her wrists bound securely to the far legs of the hassock, there was no way that she could move her hands to ease her discomfort. The ropes held her firmly to the hassock and only her head could move from side to side.

The ball gag in her mouth rested up against her tongue and filled her mouth, so that she had to breathe only through her nose in order to prevent suffocation. Her body became stiff and numb as the ropes with which she was bound began to hamper her blood circulation. Not being used to remaining for such a long period on her knees, Betty could barely lift her weary body off the floor when the photographer had made sufficient photos of this rough pose. Wearily, Betty rubbed her wrists and knees to restore proper circulation and she went to the dressing room to await the call for the next series of poses.



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The photographer's next poses in this series were a lot easier on Betty as she was allowed to sit on a chair while Pat, another model, laced a series of leather restraints on Betty. Around Betty's waist was a wide black leather band with a set of wrist pockets, through which Betty's wrists were inserted.

Then Pat laced the pockets together with leather thongs, which closed the pockets tightly around Betty's hands. Another leather band was laced around Betty's ankles and a wider band of leather tightly bound above Betty's knees. For a gag, a narrower piece of leather was wrapped around her mouth to sustain silence on the victim's part and Betty was now completely helpless.

The leather bands were just as binding as ordinary ropes or chains and did not give an inch when Betty strained against them in a vain attempt to loosen up the leather strips to ease the tightness. Her futile efforts exhausted her strength so she gave up the attempt. The model who had laced the leather bands had accomplished a very good job, for in a short while Betty felt her limbs grow numb and she lost all feeling in her legs.

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It felt as if her legs had been cut off and the stubs left with just a sharp tingle in her legs where the leather thongs had not touched. When the bands of leather were removed, a brisk rubbing of the affected parts soon brought the blood rushing back and outside of a few red marks on her skin, Betty was none the worse for her bondage posing.

On her next posing session, Betty weathered the most hazardous and dangerous bondage pose that she had ever encountered in her long career as a bondage model. If she had known at the start of the pose how perilous and bitter this pose would be, Betty would probably have begged off and it would be doubtful if any other model but Betty Page would have attempted to do this pose.

At first, the special pose of being spread-eagled between two huge wooden posts did not seem too big a risk and Betty faced this bondage pose with her usual cheerfulness. A network of long ropes and pulleys were strung to the wooden posts which were about seven feet apart and a canvas strap was wrapped around each of Betty's wrists. These straps were in turn attached by ropes to a pulley hooked onto a ring screwed into the posts.



BETTY PAGE IN BONDAGE

The ropes were inter-laced through the various pulleys and one even was hooked onto the rope to which Betty's long black hair was knotted. The straps on Betty's wrists slid along the rope through the pulley so that Betty had to stand straight and rigid, otherwise she would put a great strain on her hair, affixed to the pulley ropes overhead.

A long piece of rope was wound tightly around her narrow waist and seemed to be capable to cut her in two, if sufficient pressure were brought to bear on the criss-crossed ropes that bound her. A stick gag was placed in Betty's mouth but the edges were too sharp and cut into the corners of her mouth. After a number of poses bound in this manner, the photographer decided to try and vary the poses. The changes he made proved to be extremely perilous for the willing model.

Instead of having her feet bound closely together, the photographer had Sima, the model working with Betty for these special bondage poses, change the bondage by substituting another set of canvas straps on each of Betty's outstretched legs. These in turn were slip-knotted with long ropes which were placed in the grooves of the pulleys.

BETTY PAGE IN BONDAGE

The rope that was attached to Betty's hair was removed for fear of scalping her when Sima pulled on the pulley ropes. A slotted ping pong plastic ball replaced the sharp stick gag in Betty's mouth and this plastic gag was easier on her jaws. When Sima bore down hard on the ropes running through the pulleys similar to an outdoor clothesline on a pole, Betty's feet and hands were pulled clear up and way off the floor.

Betty almost bit her tongue in two gritting her teeth in real agony, for it seemed as if her arms and legs were being pulled out of their sockets from the hard pull. The ropes slid through the greased pulleys like lightning, making it easy for Sima to pull Betty up from the ground, but the results were bitterly hard on poor Betty. Her wide-eyed look of anguish was real and you could almost hear her bones cracking as the ropes slid along the pulleys and brought extreme pressure on her hands and legs.

Quick snapping of the painful expressions mirrored on Betty's face was accomplished by taking the pictures with high-speed electronic flash units. In grateful recognition of Betty's wonderful co-operation in allowing him to



BETTY PAGE IN BONDAGE

obtain these unusual and dangerous bondage poses, the photographer gave her a bonus and the rest of the day off. Only a girl with Betty's physically fit and strong body would have taken such punishment and come out of it none the worse for wear. A trifle reluctantly, Betty took the proffered bonus and wanted to continue working, for she considered the hazardous ordeal as just part of the day's work. She was one girl who was a glutton for punishment.

Future posings were never as rugged as the one on the pulleys. Posing for bondage photos is always a strain on the model as well as the photographer, but they made a wonderful team together. Betty cheerfully did as she was told and often suggested poses which the photographer might not have dared to ask her to do. Her bright and cheery disposition made it a pleasure to work with her and she did the toughest poses without a murmur of protest.

Her next bondage poses showed her all tied up like a Christmas package and she made it look as simple as A B C. Helene bound Betty's gloved hands to her doubled-up knees after Betty sat down on a raised wooden platform where the bondage pictures were being made. Betty's ankles were tied with ropes and long strands of rope were tied around her arms, thighs and back.



BETTY PAGE IN BONDAGE

A piece of rope was strung through a rubber ball and the ball was stuffed into Betty's mouth. The ends were knotted at the back of her head to keep it in place. When Helene tightened up the bondage by giving an extra tug on the thigh ropes, Betty's pretty face assumed a pained look that was a good indication that the ropes that bound her were very tight.

After checking the bondage to make sure that it was done correctly, the photographer told Helene to roll Betty over on her side. After Helene had obediently rolled Betty into the requested bondage position, Helene took more rope and continued to finish tying Betty.

In no time at all Helene had completed the bondage on Betty, who looked like a chicken trussed up for sale at the market. Betty was completely doubled up in two, with her wrist bondage ropes affixed to her ankle bondage and the ropes intertwined back and forth, so that there was no play in the taut rope bondage. She lay on her side, resting on one arm which bore the brunt of her weight and unable to roll over to ease the tension of the weight on her arm and shoulder. Betty then lifted her head and with her eyes gave a signal to the photographer to hurry up and complete the shots.



BETTY PAGE IN BONDAGE

It was evident she was in agony. Though she was suffering, Betty knew that it would not be for long but having to lie on her arm with her weight pressing down on it made the pose a most difficult one to hold. Even for Betty, with her great stamina and endurance, it was hard to stand such stringent poses which made arrows of pain shoot through her body.

Because of the ball gag in her mouth, she could not communicate with the photographer by voice. This is why they had prepared in advance a set of eye signals for Betty to use when the going became too hard to take. Betty, being a good-natured person, seldom used the eye signals, as she wanted the photographer to get as many poses as possible before she signaled to the photographer to break the pose.

Swiftly, the photographer cut Betty loose from the arduous bondage pose when she signaled that she wanted relief from these stringent bonds. A short rest was all that Betty took and she was back on the set, ready to pose once more in whatever bondage positions the photographer had thought up for her. As her previous poses, bound in a spread-eagled position had proved to be very popular, the photographer requested more poses in a similar vein.

BETTY PAGE IN BONDAGE

For these poses Betty had to be flat on her stomach, while the model named Pat tied her out-spread hands to rings bolted into the wood platform. After the gag was placed between Betty's teeth for a little variation, Pat tied a long rope to Betty's ankles and knotted the end to another ring placed at the far end of the platform.

By this time, Betty was spread-eagled and in a very vulnerable position. She was unable to protect her unprotected rear. Having worked before with Betty in previous bondage posing sessions, Pat expertly bound Betty with more rope, so that everywhere you looked there was rope on Betty!

The ropes did not cut into Betty's flesh too hard because the photographer had found a way to make the ropes soft and pliable and thus more comfortable for the model to stand. By soaking the rope in warm water and letting it soak overnight, all the starch and hard fibers of the rope was washed away.

Then the rope was strung up to dry and when it was no longer wet, the rope having lost its stiffness, became soft and was better able to be used for bondage tying.



BETTY PAGE IN BONDAGE

As the rope was softer, there was less chance of the knots sliding loose if not pulled tightly and the pliable soft rope stretched tauter, with less give and thus made for better bondage knots. Betty and the other models liked the softer rope much better than the stiff hard rope, which bit roughly into their soft hands and legs and left rope burns and red marks on their skin.

Everyone agrees that Betty Page is without a doubt the greatest bondage model ever to pose in bondage. Betty has done every type of bondage pose that anyone might conceive and always looks good in every type of pose, no matter what the bondage may be. Although sometimes the poses are very arduous and tiresome, Betty will do them without flinching rather than disappoint her many bondage fans.

Her willingness to do these types of poses is proved by the vast number of bondage photos available on this extremely popular bondage model. However, as space is running out, we will continue the story of "Betty Page In Bondage" in another volume in the near future.

THE END

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FEMALE IMPERSONATORS ON PARADE



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OF MALES IN FEMININE CLOTHES

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